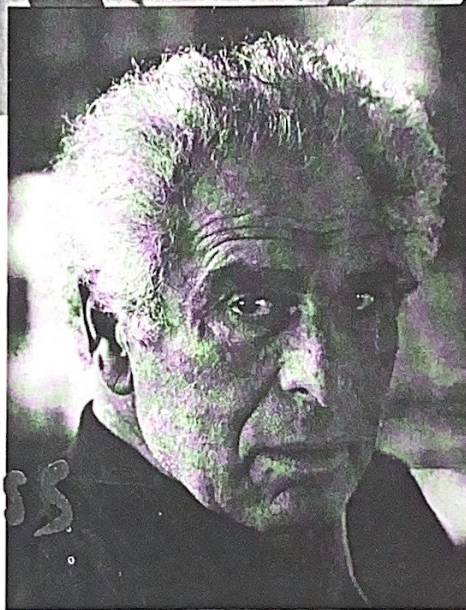
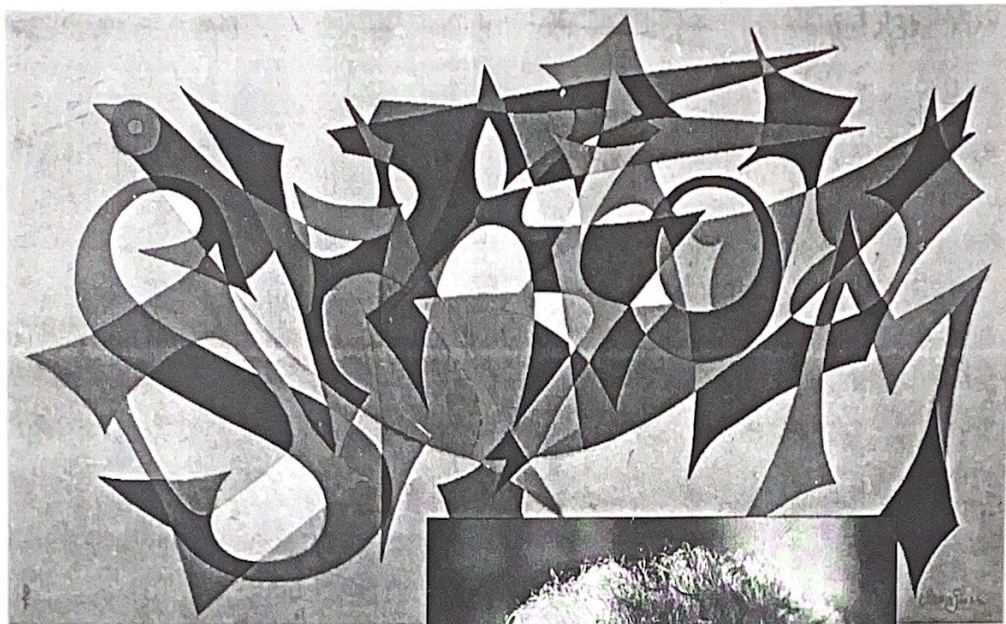


1974  
Solo Exhibition  
color catalogue  
in solo exhibition file  
under 1974

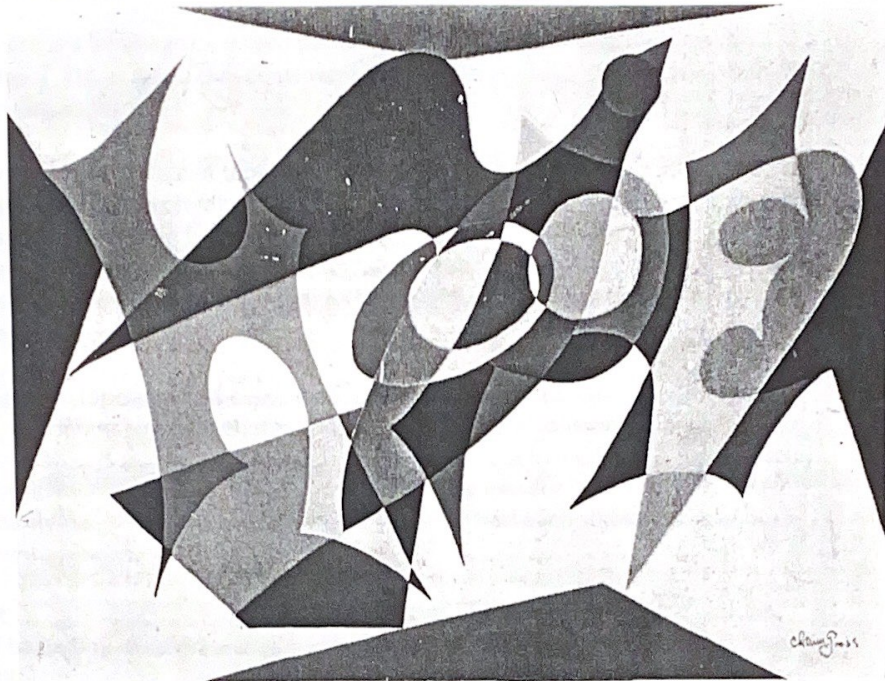


*Charles Deringross*

LEONARD HUTTON GALLERIES

# AUBUSSON TAPESTRIES

LEONARD HUTTON GALLERIES



4 HOPE II

NOVEMBER—DECEMBER 1974

## LEONARD HUTTON GALLERIES

LEONARD HUTTON-HUTSCHNECKER, DIR.

967 MADISON AVENUE

Phone: 212 249-9700



NEW YORK, N. Y. 10021

Cable: Leonhutgal New York

## FOREWORD

Tapestry is a language of skilled patience which can articulate banners of vividness. Yet its age-old accents were almost lost through the imitation of other languages.

In today's renaissance of tapestry Chaim Gross has found a new birth for his own language. With the childhood feel of Carpathian mountains in his hand, through decades of American living, his art has always spoken in terms inseparable from the wood, stone, pencil/paper, watercolor/paper, clay/plaster/bronze, that he has cut, shaped, drawn, or spread. As he says, directly: "I believe every medium has to be its own."

So again in tapestry's self-ownership, it seems to me, is his success with these first, exuberant works, executed so brilliantly by the Aubusson House of Pinton, S.A., France. A sculptor's ageless idiom has been re-schemed and re-spoken so as to be allied with what for him are new terms. The eye doesn't receive them as primarily cut, shaped, or spread, but as woven. I find each statement collaborative with weaving in two main ways.

First, in its simplicity of surface, its enjoyment of the continuity, alternations, and balancing of colors without added detail of modeling or texture, each one minimizes needless complications for both the weaver and the viewer. The work is emphatically two-dimensional. How truly he says, "I own the color, and I understand the medium."

Second, the forms of his statement are themselves looped and swung together with a coherence close to that of weaving. Though it is a space-filled coherence, every part of it is as integral as every warp of the cotton and weft of the colored wool.

At the same time, the forms you can recognize (women, children, birds, for instance) are inseparable from the letters (the title of each work is *in* it— "Shalom" is perhaps easiest to read), as part of a unifying scheme (climbing totem-like in "Mother's Love," merry-go-radial in "Happy Children," hand-held in "Creative Hand," swinging trapezes almost everywhere).

Behind and through it all, in a time ready with discouragements, is an idea so trusting of our nature that only a beguiled youngster or a very wise ringmaster would propose it: "The theme is of love and happiness."

Chaim Gross, embracing both proposers, shows us how to believe what he says.

Louis Chapin  
New York, 1974

## ABOUT AUBUSSON TAPESTRIES . . .

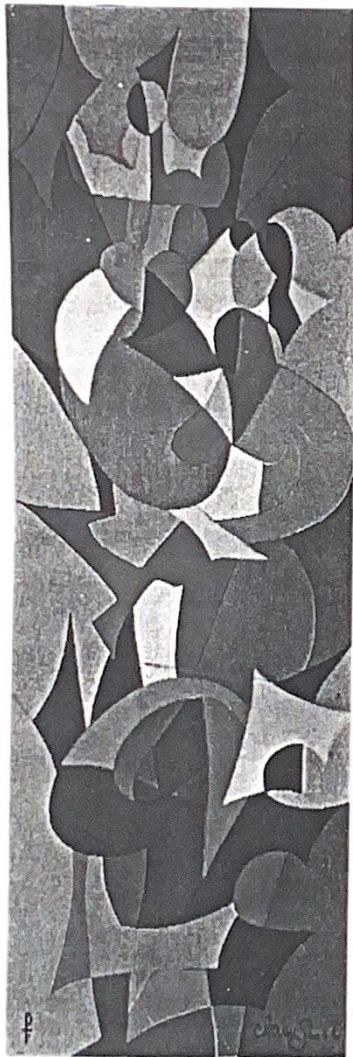
Aubusson, a town in the South of France, comes to mind immediately to those educated to the art of tapestry. In my early years in my father's business in Europe I learned all about Aubusson Tapestries. Years later I saw them in Versailles and in Fontainebleau—hanging in Museums, Chateaux—in collections everywhere—and that is why anything crafted in Aubusson interests me. Theirs is a technique continuously emulated by other weavers—but excelled by none.

The weaving process has not perceptibly changed in Aubusson since its debut in the Middle Ages. Craftsmen remain constant in their desire to create that superior quality of tapestry for which the name Aubusson has become synonymous. Only the finest grade Australian wool is used, specifically dyed for each tapestry. It is spun onto large spools on a primitive-like spinning wheel. The thread is then transferred as needed from the large spools to small bobbins called flutes. With precision handwork, the weaver can turn out but one square yard of tapestry per month. Chaim Gross' design for such a tapestry is not just a blown-up gouache or painting. It is an artwork, uniquely conceived to be crafted into tapestry.

By French law tapestries are limited to an edition of six. Both the artist's signature and the trademark of the weaver are woven into the fabric. The number of the edition, also woven into the tapestry, appears on the flap folded to the back of the work. The editions are made in chronological sequence upon order. It is also important for the collector to know that the tapestries are moth-proofed and color-fast and will not fade in the most direct sunlight.

There was a time when tapestry was considered art solely for the provenance of royalty. Still handwoven in ancient tradition but modernized in design, Aubusson continues to produce hand work of the finest quality for all to enjoy.

Chaim Gross' Aubusson Tapestries, marking the artist's debut in the medium and presented now in this premier exhibition, are edited by Joel and Dorothee Lewis of Art Vivant, exclusive agents for Manufacture de Tapisseries d'Aubusson-Pinton, France.



7 MOTHER'S LOVE

*Leonard Kravitz - Kravitz & Kravitz*

## CATALOGUE

All tapestries and lithographs are for sale. Prices upon request.

### TAPESTRIES

1	CREATIVE HAND	4'5" x 5'9"
2	HAPPY CHILDREN	5'9" x 5'11"
3	HOPE I	4'5" x 5'9"
4	HOPE II	5'1" x 6'10"
5	I LOVE MY BABY	4'6" x 6'10"
6	MOTHER	5'9" x 3'10"
7	MOTHER'S LOVE	6'6" x 2'2"
8	MOTHER'S JOY	4'5" x 4'6"
9	PLAYING	4'6" x 6'6"
10	SHALOM	5'3" x 8'8"

### LITHOGRAPHS

11	BALLERINAS	Five Color	17" x 32"	A.P.	1963
12	HOMAGE TO JACQUES LIPCHITZ	Two Color	30" x 22"	A.P.	1965
13	FIDDLER	Seven Color	23" x 18½"	A.P.	1965
14	BALLERINAS	Black & White	24" x 19"	A.P.	1965
15	THE BLESSING	Three Color	30" x 22"	A.P.	1965
16	BALLERINAS	Hand Colored	24" x 19"	A.P.	1965
17	POET'S DREAM	Four Color	22" x 30"	H.C.	1968.
18	HAPPY CHILDREN	Three Color	23" x 19"	32/75	1968
19	MOTHER PLAYING	Black & White	20" x 26"	A.P.	1970
20	MOTHER PLAYING	Two Color	22" x 30"	A.P.	1971
21	MOTHER'S JOY	Three Color	14" x 21"	A.P.	1972
22	SUMMER FANCY	Four Color	14" x 21½"	A.P.	1972
23	FISHERMEN'S DREAM	Five Color	17½" x 26"	A.P.	1973
24	REBIRTH	Ten Color	13" x 35"	A.P.	1974

A.P.—Artist's Proof

H.C.—Out of Print

NOTE | **CHAIM GROSS** a new book by Frank Getlein.  
251 illustrations—56 in color—published by Harry N. Abrams.  
Available for \$35.00 during the exhibition at this gallery.